

THE QUAVER,

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[One Penny.]

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TRAINS TO SING AT SIGHT
FROM THE ORDINARY NOTES.

Its Tenets are these:—

1. That **METHOD** involves a careful **Graduation** of the lessons, a thorough Treatment of every point studied, and an **Elucidation** of Principles as well as Facts.

2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.

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4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.

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Reform in Church Music.

A Lecture by EUGENE THAYER.

As condensed in "Dwight's Journal of Music."

BELIEVE that the first thing to do is to have true choirs in our churches, if we are to have any choirs at all. Good music is of little worth unless we have it properly produced. The true choir is the chorus choir. This might or might not include a quartet: it properly should. For it is hardly possible to call together a large body of singers without finding at least four who could creditably, if not most ably, serve as soloists. I would, in fact, to have our choirs perfect in their organization, have a double quartet; that is, four male and four female soloists. To be more explicit, I mean a high and a low voice on each of the parts, and a chorus from sixteen to sixty, or even a hundred, according to the size of the church. I doubt if it is ever best to exceed the latter number except in very large churches. Mere numbers do not necessarily increase the effect desirable, and too many hinder rather than help. Of course, I presuppose a good organ well played; for a weak and poor one, or a badly played one, is worse than a poor preacher to drive away the ungodly or even the faithful. I do not believe in quartet choirs as such; that is, simply and only quartet choirs for church service. Quartet choirs will agree with me, I think, when I assert that there is always felt to be something wanting in a musical service, however good it may be; a want of contrast, a want of climax, a want of heart as well as of mind; a want felt if not always understood. That want I believe to be the universal play of the feelings, the universal sympathy of the people, which can only come when all join in praise to the Lord. I would not be understood as saying that the people should always join in the singing. Let them listen sometimes: let them receive as well as give a part of the time. When the singers carry through the whole of a musical service of the church, it becomes a performance, and nothing but a performance; and the better the singers the more in fact is it a performance. Now, if the people wish to go to church simply to listen to a fine performance—in a certain sense, the same as they would at the opera or concert-hall—then there is nothing more to say about choirs. Church music either means something more than a performance, or it does not. If it does not, then banish a usage which at once profanes our divine art, and commits sacrilege in the house of God. It remains for pastors and people to take hold of the work, and raise it to a higher plane than its present one. Upon the pastors chiefly devolves

the duty of bringing this matter before the people, and arousing them to a full sense of its importance. Many a sensational sermon, or even a practical or doctrinal one, could well give place to this work. If pastors only knew of the unlimited power of music to assist them in their work, I could almost believe that half their sermons would be about music in the church.

After the choir has been properly organized, the hymnology of the church needs revision and reform; for it will scarcely be possible to reform the music of the church until the hymn-books are reformed, or, at least, used in a different manner than now, by pastors and congregations. The leading collections have from six to sixteen hundred hymns, including, possibly, a few repetitions. Now, there are not sixteen hundred good hymn-tunes in the world, and I hope there never will be. I doubt if there are even fifty thoroughly good ones, if we except the chorals. Unfortunately, most of the chorals cannot be used for American church service; for, being mostly of German origin, the metres are of such an irregular kind that they will not adapt themselves to our hymns. Such of them as have been used in our service, as, for instance, Old Hundred, Nuremberg, and others, have proved beyond question how well the people like them, and by their singing of them how perfectly they are adapted to the wants of the great congregation.

I fully believe that fifty hymns or even half of that number are enough, for any congregation that can sing twenty-five hymns and sing them well is a rarity; and one that can sing fifty good ones well does not exist hereabouts. Let me say here that I believe it best in congregational singing that each hymn be sung to a certain tune. This law of association of certain words with certain melodies will not only give a better devotional effect, but will surely make the people sing better. We all know what words we expect and wish to hear to such lovely melodies as "Sweet Home" and the "Last Rose of Summer," and when the organist gives out "Old Hundred" even the children know what to sing. For these and other reasons I conclude that there are altogether too many hymns in our hymn-books. Shall we, then, ignore or cast out all above the half-hundred? Certainly not. Many of the others can be sung by the choir, if there be one; if not let them be read by the pastor as often as may be wished. Why should not the reading form a part of the service? Many a hymn, which is most beautiful in its religious sentiment, and devotional character, is totally unfit for the people to sing—in fact, for anybody to sing. The only hymns fit to be sung are those of prayer and adoration, or those of praise and thanksgiving. All of s

didactic, reflective or simply rational character, are much better read than sung. Of course, a choir or congregation can find some tune of the same metre and worry through the poetry; but musically and devotionally the result will be a failure. If the pastor or people have favourite hymns which are not singable, let them be read as often as desirable, but let any attempt to sing them be abandoned.

There should be an entire reform about reading hymns that are to be sung. Don't read them at all! Let the number of the hymn be announced and the first line, or, possibly, the first verse be read; and let that suffice. If it is to be read through, and played through, and sung through, why not have a grammar lesson and parse it through, and then have a spelling match and spell it through?

One of the customs of the Germans could be adopted in American churches to great advantage. Not a word is said over there about the hymns, except, of course, by the female portion of the congregation. As one enters the church he sees posted in some conspicuous place, generally in front of the pulpit, and in figures large enough to be read anywhere in the church, the numbers of the hymns to be sung. When the time comes for the hymn the organist plays a short prelude and the people rise and sing without being asked or commanded to. All appears so spontaneous and natural that the effect is enhanced a hundred-fold. It seems as if they sang because they wanted to; and they certainly do sing as if they loved to, for they are never given any hymns or tunes but what are adapted to them both devotionally and musically. I make this suggestion for the benefit of both pastors and people, and hope it may soon be generally adopted. If pastors will give the people only such hymns to sing as are suitable to sing, and if organists and choir directors will give the people only such melodies to sing as are proper for large numbers of people to sing, we shall hear no more complaint about congregations failing to sing both heartily and well.

If the choir is to sing any of the hymns in the service, let the music be in the form of a hymn-anthem; or, if we cannot always have this, let the hymn-tune be in the form of the eight-line or double hymn-tune. The four-line hymn-tune is essentially an incomplete, weak, and meaningless thing. The reason is plain: the form is meaningless and incomplete, and therefore worthless. The shortest form in music should have at least four parts, to be satisfactory either in musical taste or common sense. These four parts are as follows: First, a theme; second, a counter theme or answer; third, an episode or digression;

fourth, the coda or conclusion. As these cannot all be comprised in the limits of a four-line hymn-tune we are forced to the conclusion that the form is defective and inadequate, and therefore practically worthless.

As it is now, we have a mere rhythmical play of three or four chords, and the thing comes to an untimely end, dying of sheer inanition. It is not only no hymn-tune but it is not a tune at all, simply because it has not the requisites of a theme or tune. See, too, the practical result of its use in church service. Let us take a hymn of four verses, we have, not unfrequently, a greater number. First we hear the pastor read the four verses; then we hear the tune from the organ; next the choir sings the tune once, then over again, then once more, and finally, to conclude with, they do it once more. Five times we are forced to listen to a tune, which, in all probability, was never fit to be heard once. Barrels full, cart-loads full, warehouses full of this nonsense have been published and sold, and will be as long as there is a gullible public, or organists, choir directors and singers cannot see the everlasting sameness of the stuff and refuse to be further fooled and plundered.

What shall we have in the place of it? For choir singing we must have the hymn anthem, wherein each verse has its appropriate setting, and all the verses are so joined that we not only have unity in the poetry but in the music as well, and really get a whole piece of music instead of half a dozen fragments of one—a whole uncut loaf instead of half a dozen thin slices. Are such things to be found in the psalm-books already issued? Yes, only unfortunately, in very limited numbers. But, I believe as soon as our church music composers awake to the importance of the subject and see what nonsense the four-line hymn-tunes are, they will issue no more books for choirs except such as shall practically prove the truth of these assertions.

(To be continued.)

The Art of Playing on Instruments.

(Continued from page 167.)

THOUGH France has produced several virtuosos on wind instruments, she has not the same superiority, in this class, as in the stringed instruments. Germany, in general, has the advantage of her in this respect. One of the greatest difficulties which there is to overcome upon this sort of instrument is, to soften their tone and to play

piano: the wind instruments generally play too loud in the French orchestras. The necessity of playing *piano* is, nevertheless, become so much the more imperious, since the music of the new school admits of the almost continual use of all the instruments in mass, in order to produce a variety of effect, and thus these masses drown the vocal parts unless they are extremely softened.

The wind instruments, employed in the orchestra, by the composers of the present school, are flutes, oboes, clarinets, bassoons, trumpets, trombones, ophicleides, cornet-a-pistons, etc.

The most essential quality to enable one to play the flute well is a good embouchure, that is, a certain conformation of the lips proper to convey into the instrument all the breath that issues from the mouth, without producing a sort of hissing, previous to the emission of the sound, which in the playing of some flutists is very disagreeable. The construction of the instrument has been much improved within fifty years; but it is not yet perfect, and in point of precision is far from being irreproachable; the artist alone can give it the requisite justness, by a modification of his breathing, and sometimes by certain combinations of fingering. Detached notes being made by means of an articulation called the *stroke of the tongue*, it is indispensable that the artist should possess much flexibility in the organ of speech, in order to execute rapid passages with clearness, and especially that he should accustom himself to establishing a perfect correspondence between the movements of the tongue and those of the fingers.

The first flutist of any merit in France, was Blavet, director of music to the Count of Clermont. He flourished in the first half of the eighteenth century, but was inferior to Quanz, a composer at the court of Prussia, and teacher of the flute to Frederick II. Quanz was not merely a virtuoso, but a great professor. He wrote an excellent elementary book on the art of playing the flute, and commenced the improvement of that instrument by the addition of a key. Before his time it had but one. No remarkable flutist appeared from the time of Quanz and Blavet until Hugot, a French artist, acquired a brilliant reputation, about the year 1790, by the beauty of the tone which he drew from the flute, and by the neatness of his execution. In regard

to his style, it was vulgar, like that of all the performers upon wind instruments of that age. This praiseworthy artist, in an attack of fever, escaped from his bed, and threw himself out of the window, in the month of September, 1803.

No flutist had been able to remedy the principal defect of the flute, which is its monotony, when Tulou, yet a child, and a pupil of the Conservatory, manifested a peculiar genius, which was to produce a reformation in the instrument itself, in the art of playing upon it, and in the music composed for it. He was the first to discover that the flute is capable of varying its tones, and of furnishing different qualities of sound, by means of modifications of the breath. This discovery was not the result of research or reflection, but of that sort of instinct which makes great artists. The flute, in the hands of Tulou, frequently produced inflections, worthy of rivaling the human voice, which gave to his playing a quality of expression unequalled by any other flutist, though other virtuosos have taken his manner for their model, at least in certain things. Drouet and Nicholson held the first rank among the flutists of his school. The first was distinguished by a brilliant execution, and by a flexibility of tongue, more astonishing than any which had been heard before him; but his style was cold, and his playing was more like the surmounting of difficulties, than the production of true music. Nicholson was the first flutist in England, and would have been a distinguished artist in any country. There were some traces of bad taste in his playing, and particularly in his compositions; but his execution was neat and brilliant, his quality of tone pure and full, and his skill in passing from one sound to another by insensible gradations, very remarkable.

The art of playing the oboe took its rise in Italy; and from a coarse instrument, designed for the use of the shepherd, it became the most perfect of the whole family of wind instruments. The most considerable difficulty to be overcome, in order to play well upon the oboe, consists in the necessity of retaining the breath, for the purpose of softening the sound, and avoiding the accidents vulgarly called *quacks*, which take place when the

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reed alone vibrates, without causing an emission of the sound from the instrument. It is necessary, however, to take some precautions, when one plays with much softness, because the instrument sometimes *octaves*, that is, gives the octave above the sound which the performer desires to produce.

Filidori, an oboeist, who was born at Sienna, and was the contemporary of Louis XIII., who heard him with admiration, is the first person mentioned in the history of music for his talent in playing upon the oboe. A family, originally from Parma, named Besozzi, afterwards produced several celebrated artists of this kind who flourished in Italy, Germany, and France, during the whole of the eighteenth century. Alexander Besozzi, the eldest of four brothers, lived at the court of Sardinia, and devoted a long life to the improvement of his talent and the composition of good music for his instrument. Antony established himself at Dresden, and formed a school of pupils, who afterwards propagated his method. Gaetan was distinguished at London, as late as the year 1793. Charles Besozzi, son of Antony, was the pupil of his father, on the oboe, and surpassed him in skill. Lastly, Jerome, son of Gaetan, entered into the service of the king of France, 1769, and remained there until his death. A German oboeist, by the name of Fischer, was the rival of the Besozzis, and attained upon the oboe a lightness and sweetness of playing before unknown. The oboe school, founded in France by Jerome Besozzi, produced Garnier and Salentin. Vogt, a pupil of the latter, was distinguished by a very remarkable power of execution; and his only fault was that he did not sufficiently soften the tone of his instrument. Brod, a pupil of Vogt, avoided this defect.

[To be continued.]

Harmony as it ought to be understood.

By JAMES M'HARDY.

(Continued from page 171.)

The same law of Rhythm which regulates our feelings for Time, as it is called in music, also regulates our feelings for Harmony: moreover, we shall see that, what we may call harmonious measures in time, bear exact proportion to consonant intervals in har-

mony.* An accent of 1 in 1 corresponds with the unison, 1 in 2 with the octave, 1 in 3 with the 12th (a compound 5th as some call it), 1 in 4 with the 15th, 1 in 5 with the 17th, or major 3rd, 1 in 6 with the 19th) merely a doubling of 1 in 3), and 1 in 7 with the minor 7th, (the mildest of discords), etc., etc. In Harmony the unison, the octave, and the fifth are recognised as perfect consonances, so also their corresponding Rhythms are recognised as simple or easily understood Times, viz., single, double, and triple (or two-four, common, and three-four) Times.† Thirds, and their inversions Sixths, are recognised as imperfect concords, and similar Rhythmical combinations are imperfect. The 7th is a discord, and its equivalent in Rhythm is distasteful unless the execution be so quick that we cannot form an idea of the exact number contained in it.

From the following table we shall see at once the strange analogy which may be drawn between Harmony (or Rhythm in its upper registers) and Rhythm (in the form of what we call Time).

The Unison 1 to 1 1 Time.

" Octave 1 to 2 2 "

" Twelfth 1 to 3 3 "

" Octave 1 to 2

and and } 3 "

" Twelfth 1 to 3

" Octave { doubled 12 "

and { doubled 12 "

" Twelfth { doubled 12 "

Twelfth doubled 12

Being a compound of 1 to 3 and 1 to 3.

" Fifteenth may be considered as

the double octave, or 1 to 4.

Example: a group of semiquavers in C Time.

The Seventeenth . . . 1 to 5

Example: groups of semiquavers to be played in fives.

Music has been written in five-eight Time, but it has a very questionable effect. The Greeks acknowledged it, but there can be no doubt that groups of five are only tolerable when they are performed so rapidly that the listener cannot count the number of notes with facility. A group of seven notes played as such would be a decided discord in

* Reference to Chap. II will be useful to those who find a difficulty.

† I must remind the reader that I cannot admit other simple Times, such as 3, etc., as they can only be characterised as absurdities.

Rhythm. Nine notes would divide into threes if necessary; ten would give us five doubled; eleven would be awkward; and so on. Now from these facts we gather, that all regular kinds of time which are easily appreciated are related in their accent, and someway derived from, 2 or 3: or in other words we may construct a kind of Rhythm with any number of accents in it so long as that number is a multiple of two, or three. Thus we may have twenty-four notes in a bar, because twenty-four is equal to $2 \times 2 \times 2 \times 3$, or twenty-seven notes in a bar because twenty-seven is equal to $3 \times 3 \times 3$. If we go a little further we shall have a complete basis for musical rhythm. The number of bars in a regular melody are subject to the same law, *i.e.*, the number must be, as before, a multiple of two or three. If the subject of a waltz be made up of groups of four bars, these again will be grouped in fours; and just as accents mark the division of bars, so cadences mark the division of groups of bars.

I shall now endeavour to trace the law of Rhythm from its simplest to its most complicated forms in music in order to show that it is a law, as also to establish a basis for my theory of Harmony. In our everyday experiences we must constantly acknowledge our innate appreciation of order; but Rhythm is order, consequently it is the law of Rhythm that explains the falling of a stone through the air, for, it falls with a speed increasing in the ratio of one, two, four, eight, sixteen, and so on. It is the law of Rhythm—a necessary accompaniment to day and night, winter and summer, to all nature—which explains the schoolboy's pleasure in drawing his stick along the bars of an iron railing, and the balking of his expectation if such bars be irregular. We have only to train the ear to the apprehension of order in sound, and immediately we find ourselves possessed of a power of analysis that can unravel the complexities of music with a readiness which is truly marvellous. Rhythm explains it all. Time in music must have an accent of one in two or one in three, or their multiples, in order to be perfectly satisfactory; and intervals in harmony must have a similar relationship to be perfect consonances. Odd combinations in Time,

such as 3 to 4,—



4 to 5,—



and 4 to 7,—



are only tolerable in rapid movements, so their corresponding intervals in harmony are only tolerable under similar circumstances, *i.e.*, in

upper registers. Thus



3 to 4,

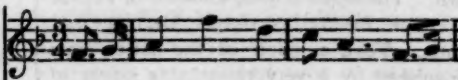


4 to 5, and



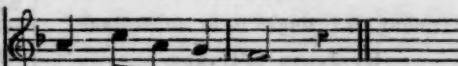
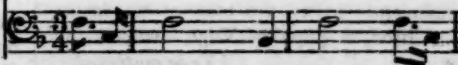
4 to 7,

produce heavy disagreeable effects, whilst in the upper registers the same intervals are more or less pleasant. If we extend our observations to intervals in melody we shall at once discover that the same phenomenon appears. Thus the beauty of the melody known as "The last Rose of Summer" may be accounted for by its proportionate progressions:—



a b c

d e f



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i

(To be continued.)

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The Quaver,

February 1st, 1881.

Gas Metre.

GAS, to its other utilities, has now added that of Music,—a fact of which readers were informed last month in a notice of the new "Pyrophone." Of yore, we have had music of every possible species and variety, for every conceivable purpose, produced by every possible agency—fire only excepted. Earth, air, water have been laid under contribution: from Water Music by G. F. Handel and others, up (or rather down) to Music in the Air by G. F. Root, with every imaginable kind and quality between these two extremes. We also have had an unlimited variety of styles, forms, and metres—metres long and short, common and uncommon, everything in fact but Gas Metre, and here it is at last!

Some years ago, as a preliminary experiment probably, Gas took to dancing: under the name of "sensitive flame" gas jets were adjusted so that a given jet would gracefully curtsy when a given note was sounded, resuming its normal flare when the note ceased. The novelty created a scientific sensation for a time, but as no practical use was found for this saltatory exercise, Gas's dancing days were soon over—saving and excepting, of course, the spasmodic agility which results from a watery main. Gas, however, was not to be beaten: so highly elastic an element could soon overcome this temporary reverse, and now, bolder and more ambitious than ever, it comes before the public in quite a new character—that of a musical performer.

The swan—so poets say—breathes its first and last song when dying. How, or why, the poets tell us not; but if we could only discover the why, it might at the same time account for the remarkable fact that Gas was becoming vocal exactly as it seemed to merge into a moribund condition. Pessimists say that the days (or more strictly the nights) of Gas are numbered; and if at this juncture it were to softly sigh "The light of other days is faded," we should at once conclude that poetic zoology is reliable. But we must reserve our opinion on this point; for, although the tones of the Pyrophone are described as being "of a strange and unearthly character" (and what else could be expected from so aeriform a generator?), it is clear as gaslight that the explosive vapour has some life in it still. Things, in fact, look as if this old and (upon the whole) faithful servant of the public had reckoned himself up, pulled himself together, and was now proclaiming to the world his perfect readiness to de-light the ears of his patrons as well as light their eyes. Just as a cook, on notice to quit, might offer to accomplish the washing in addition if only

permitted to remain, Gas, after lighting, heating, cooking, and performing a host of other services for us, seems to have thrown in Music in the hope of obtaining an extended term of usefulness.

Under such circumstances, gas shares ought to attain unprecedented bouyancy, and float mid-air like a well-filled gasometer. True, the ingenious Edison threatens to extinguish gas as a lighting agent; true also, gas cannot hold a candle to the electric light; but, notwithstanding these facts, if Herr Kastner can provide at a reasonable cost an organ which, besides leading the congregational music, can light and heat the edifice, there is a strong probability that gas might shine on under any circumstances. But if a Pyrophone, in addition to performing those functions, could be constructed capable of dusting the pews (by extra pressure of gas or otherwise), ringing the people to church, and taking the collection—gas shares might go up like a balloon. As it is, however, the Pyrophone is a miracle of all-roundness, and almost as thrifty a device as that of the man who first chewed his tobacco, then smoked it, and finally snuffed the ashes.

Discord in the Music-room.

A VERY pretty fight has just come off between Mr. Edward Clarke, M.P., on the one hand, and those responsible for the management of Trinity College, London, on the other. In November last, at the London University, when distributing the Oxford local certificates, Mr. Clarke took occasion to remark: "There was one especially, which called itself a College, but was, in fact, a joint stock trading company, which, by largely advertising, and by the careless complicity of some distinguished men, was, he believed, doing a considerable business in the manufacture and dissemination throughout the country of certain titles." The Secretary of Trinity College at once took up the gauntlet, a lengthened correspondence ensued, the result being that Mr. Clarke's strictures were shown to be unfounded. Don Quixote rode full tilt at a windmill, under the impression that it was a man-eating monster: but how a Q.C. and M.P. could mistake a College for a Paper-mill is quite inexplicable. A T.C.L. diploma or certificate may be as valueless to Mr. Clarke as "Q.C." would be to us; nevertheless, he ought to know that institutions like Trinity College are doing a grand service both to Art and

Education. Besides bringing a sound musical education within the reach of all, and thus aiding the Art of the present, such certificating bodies are providing splendidly for the Art of the future. By fostering love for and skill in music while the thirst for knowledge is keen and the powers of retention vigorous, by rewarding and honouring even the elementary efforts of the youngest, Trinity College London is furthering the cause of popular musical education, and hastening the time when England will attain the front rank as a musical nation.

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- | | | |
|-----|---|----------------|
| 14 | Make a joyful noise | } R. A. Smith. |
| 15 | Sing unto God | |
| 20 | Blessed is he that considereth the poor | |
| 24 | Now to him who can uphold us | |
| 31 | The earth is the Lord's | |
| 71 | Hallelujah! the Lord reigneth | |
| 75 | Blessed be the Lord | |
| 75 | Great and marvellous | |
| 130 | God be merciful unto us and bless us | |
| 131 | Deus Misereatur | |
| 138 | Give ear to my words | |
| 24 | Come unto me all ye that labour | American. |
| | { Walk about Zion | Bradbury. |
| 39 | { He shall come down like rain | Portogallo. |
| | { Blessed are those servants | J. J. S. Bird. |
| 43 | { Enter not into judgment | Do. |
| 60 | { But in the last days | Mason. |
| 64 | { Great is the Lord | American. |
| | { Arise, O Lord, into thy rest | Do. |
| 69 | { Awake, awake, put on thy strength | Burgiss. |
| 77 | { Grant, we beseech thee, merciful Lord | Calcott. |
| 84 | { I will arise and go to my father | Cecil. |
| | { Blessed are the people | American. |
| 86 | { I was glad when they said unto me | Calcott. |
| 129 | { Blessed are the poor in spirit | Neumann. |
| | { O Lord, we praise thee | Mosart. |
| 136 | { The Lord's prayer | Demman. |
| | { O praise the Lord | Weldon. |
| 140 | { I will love thee, O Lord | Hummel. |

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I believe I was one of the very first teachers to take up the Letter-note method in the country, and certainly can claim to be the first to teach the system in the Midlands; and now, after 20 years' experience, am able to say I am more than ever convinced that it is by far the best method of teaching to sing at sight. It embodies all the best points of the Sol-fa method, and from the earliest stages pupils are accustomed to sing from the universal notation.

Erdington, Birmingham, May 21st, 1880.

THOMAS G. LOCKER,
*Conductor of Perry Barr Choral Society, Sutton Coldfield Philharmonic Society,
Camphill Amateur Musical Society, Birmingham Musical Union, etc.*

I have much pleasure in stating that I have used the Letter-note method for 10 years in Schools and Collegiate Seminaries, giving an average of 20 lessons per week, and after trying most other systems I am quite convinced the Letter-note is decidedly the best. The text-books are systematic and thorough; my pupils are very much interested in their lessons, make rapid progress, and soon learn to sing at sight from the established Notation. I have a large number of letters from Principals of Schools, expressing themselves highly pleased with the Letter-note method.

The Park, Tottenham, London, Nov. 2nd, 1880.

JOHN ADLEY.

I cordially welcome any measures that may facilitate the reading of Choral Music by the masses, and am of opinion that the Letter-note method is well calculated to that end. It combines the principles of the ordinary Tonic Sol-fa system with those of the Staff notation, and disposes of some of the objections which have been urged against the former.

London, Nov. 6th, 1880.

CHARLES E. STEPHENS, *Hon. Mem. R.A.M.*

With pleasure I testify that the specimens of the Letter-note method obligingly forwarded are clear, practical and useful. The method has too a special value, as standing in an explanatory attitude between the Stave notation and Tonic Sol-fa method, and so being of assistance to students of either principle.

London, Nov. 10th, 1880.

E. H. TURPIN,
*Hon. Sec. and Member of Board of Examiners, College of Organists;
Examiner, College of Preceptors; etc.*

I am sure your system is an additional facility to the teaching of sight-singing.

London, Nov. 17th, 1880.

EDWIN M. LOTT,
Visiting Examiner, Trinity College, London.

I am happy to say I think the Letter-note system is likely to be of great benefit to the Choral Societies and Classes in which I am introducing it. I can give no better testimonial than the fact of my having adopted it everywhere.

Dollar, Dec. 15th, 1880.

JAMES M'HARDY.

I have much pleasure in stating that the Letter-note method has been adopted by a Class in Birmingham of nearly 200 members, of which I am the Teacher, and I consider the method excellent.

Birmingham, Dec. 16th, 1880.

ALFRED R. GAUL, *Mus. Bac. Cantab.,
Professor of Harmony and Singing at the Midland Institute.*

Your system, I feel quite sure, is an admirable one.

Birmingham, January 3rd, 1881.

C. SWINNERTON HEAP, *Mus. Doc. Cantab.,
Conductor of the Birmingham, Stoke-on-Trent,
Walsall, Stafford, and Stone Philharmonic Societies.*

The undermentioned gentlemen have kindly signified their approval of the method in the following terms:—

"We are quite of opinion that the Letter-note Method is well calculated to produce good results in training to sing at sight."

W. S. BAMBRIDGE, Esq., *Mus. Bac. Oxon., Professor of Music at Marlborough College.*

EDMUND T. CHIPP, Esq., *Mus. Doc. Cantab., Organist of Ely Cathedral.*

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WILLIAM LEMARE, Esq., *Organist and Director of the Choir of St. Mary, Newington, and Conductor of the Brixton Choral Society, London.*

REV. SIR F. A. G. OUSELEY, Bart., *Mus. Doc. Oxon., Professor of Music at Oxford University.*

BRINLEY RICHARDS, Esq., *M.R.A.M., London.*

J. GORDON SAUNDERS, Esq., *Mus. Doc. Oxon., Professor of Harmony at Trinity College, London.*

GEORGE SHINN, Esq., *Mus. Bac. Cantab., Organist and Choirmaster of Brixton Church, London.*

HUMPHRY J. STARK, Esq., *Mus. Bac. Oxon., Professor of Counterpoint at Trinity College, London.*

Mechanical Musicians.

THERE are signs in the musical world that the craze for feats of merely mechanical dexterity in music is abating, and we are glad indeed that such is the case. We grant that there is a certain feeling of satisfaction in hearing a public performer triumph over mechanical difficulties; but the thing has been overdone, especially in the case of pianists. One after another we have had them each striving to surpass the other in running up and down the instrument until it has sometimes been a question as to who was the performer to accomplish the greatest number of notes in a given time. We have even seen a musical fanatic take out his watch at the conclusion of Weber's "Moto Perpetuo," and exclaim with great satisfaction: "Herr Bangvitch has played it in 20 seconds less time than Signor Bumposo." As if the sole object in rendering Weber's charming and very original piece was to get through it in the least possible time. The evil has not been confined to celebrated solo performers, for the amateur has caught the spirit of the artiste, and, not possessing the same practical experience, scrambles through all sorts of difficult passages, to the misery of all who hear him. It is this cause which leads chiefly to the dislike of many to the pianoforte. An instrument capable of giving charming effect to the finest ideas of great composers, and also of rivalling on a small scale the brilliancy and power of the orchestra, is frequently regarded by the amateur in much the same light as the barrel organ or the mechanical pianofortes, which grind out their music at the discretion of anybody who can turn a handle. We have something like the same blunder at the present day in poetry. Many of our younger poets appear to fancy that when they have overcome the difficulties of versification, so far as to put into eccentric and far-fetched language strange and unusual ideas, they have reached the great end of poetry, forgetful of the fact that it is only when we write something that will satisfy the reason, appeal to the imagination, or touch the heart, that we can expect to live. The quantity of merely mechanical music which is published year after year serves to prolong this objec-

tionable system, and since it is difficult to get the amateur or the professional to play in private music which we can feel, music which affects the fancy or imagination, or even gives pleasure to the ear—what is the result? The moment the pianoforte is opened in social circles everybody begins to chatter as if the request of the hostess "Do, my love, play us one of your charming pieces," meant, in reality, "Do give the other guests an excuse for conversation, and enable them to break the ice." We quite agree with Heine, who, when speaking of Liszt, Chopin, and other pianists of his time, says that the mere question of "difficulty overcome" would place pianoforte playing in the same category as conjuring, tight-rope dancing, sword-swallowing, etc. He laughs heartily at the sensation made about Liszt when he was a young man; ladies used to bring him bouquets, students sang serenades beneath the windows of his hotel, and on one occasion he relates how a couple of Hungarian countesses literally struggled with each other for the honour of picking up his handkerchief. Although the music of Beethoven never tempts the executant to feats of mechanical dexterity, it requires the fullest command of the instrument, for it is the peculiarity of the music written for mere display that it is made to fit the fingers of the particular player. Passages destitute of all claim to merit as music thus pass muster and tickle the ear, owing to the facility with which they are executed. How different this from the exquisite embroidery of Chopin, of whom again Heine says "Poland gave him its chivalrous feeling, and historical sorrow, France its light charm and grace, Germany its romantic depth of feeling. He was moreover, a poet as well as a musician, and expressed in his music the poetry that was in his soul." The same brilliant writer speaks of the excitement with which Liszt used to perform when younger. He says of Liszt, "He played a storm upon the pianoforte; we seemed to see the lightning flash about his features, and he did not fail to make us hear the roll of the thunder by his manipulation of rapid passages of bass notes, and one could almost fancy his long locks were dripping with the rain." The mechanical musicians are much given to imitations of various kinds. Mozart used to say, "Why cannot music

speak for itself?" "Why must it be lowered to imitate other sounds?" But the mechanical performer delights in these things. He is perpetually imitating the bells, the notes of various birds, street cries, the rippling of the stream, the murmur of the wind, the rustling of the branches. The system has led to the production of an astounding quantity of bad music, and the lover of real music must find as much pleasure in listening to such stuff as in hearing the creak of a rusty hinge or the harsh grating of a carpenter's saw. All these mechanical effects in music only tend to lower and degrade a noble art. But the amateur may be particularly cautioned against the practice of music for mere display. There is the less necessity for their doing so, for all the composers have written music of moderate difficulty, which should be practised with care and with refinement of style; while the works requiring great executive skill should be left to the professional player. We can quite sympathize with Dr. Johnson, who, when told that a certain pianoforte piece he had just heard was "very difficult," expressed a wish that it had been "impossible." Ungracious as it sounded, there was good reason for Dr. Johnson's opinions, for we can hardly imagine a more soul-wearying occupation than that of listening to "mechanical music," while pieces in which we find legitimate expression and charming ideas will please even those who are utterly ignorant of music. We once induced a novice to attend a concert of the highest kind of classical music, and we were amused to hear how astonished our friend was when he found that there were actually beautiful melodies in music of this kind. Thus it is, as a great critic of the art has said, "That without positive power no one in this world can excite men to hatred or to admiration. There must be something that appeals to our inner feelings, something akin to nature and to human experience, to make any lasting impression, and we feel no greater interest in hearing the most dashing performer who possesses no distinct individuality, than we do in watching an ingenious machine turning out some manufactured article." Here is the great secret of Joachim's influence as a violinist. From boyhood he always had a horror of anything in the shape of trickery, and never would perform at all the kind of pieces which other violinists play in public. His great aim has been to interpret the great ideas of the classical composers, and for this trickery and finger-exercises are not sufficient. Pure tone, perfect intonation, solid and legitimate execution, the depth of expression conveyed in music written for music's own sake, and not for the purpose of exhibiting the dexterity of the performer—these have been the paths to lead him to the height on which he now stands, while

hundreds who tickled the ears of the ignorant, and made a great noise in their day, have long since faded from the public mind. To music of a higher class, and to playing of a more legitimate kind, we return again and again. Just as in the drama we are ever finding new depths of meaning in the subtle ideas of Shakespeare, so in the inspirations of Beethoven the genuine interpreter is constantly revealing new treasures of thought, feeling, and expression. Therefore we say to all youthful students, do not be dazzled by mere mechanical skill in pianists or in any other performers. All who value true music should set their faces against the mechanical musician.—*Era*.

The following, taken from an old number of Bentley's Miscellany, is a pen and ink sketch of the "mechanical musician" of 40 years ago.

A MODERN PIANIST.

A foreign gentleman, who wanted his hair cut very badly, with a name that nobody had up to the present time been able to pronounce, now took his seat at the piano, Mrs. De Robinson having prevailed upon him to oblige the company with a performance thereon. And this he did with a vengeance—it was only a wonder how the piano survived such a succession of violent assaults as were continued upon it for about twenty minutes. First the foreign gentleman arranged his hair to his satisfaction, turned up his cuffs and wristbands, and galloped his fingers at random over the keys, by way of symphony; whilst those immediately round the piano, compelled by their position to take an interest in the display, gave forth various intonations of the word *ish-h-h*, to command silence. When this was procured, the *artiste* commenced his prelude, which might be likened to a continuous discharge of musical squibs, the occasional attack of the little finger of the left hand upon the extreme bass notes producing the bangs; and then there was that vague sort of instrumentation which a lively kitten might be expected to produce when shut up in the front part of an old-fashioned cabinet piano by running over the keys. At last all this came down to the popular air of "Auld Lang Syne," which was played throughout as people had been accustomed to hear it, previously to introducing the variations thereon. But these contained the grandest part of the foreign gentleman's performance, and were founded upon the principle of making the tune as unlike itself as could possibly be done. And there was a great deal of wily pleasantry in these variations, the leading joke appearing to be that of putting the original air to great personal inconvenience. First of all, the tune seemed stretched out to twice its length, while a quantity of small notes buzzed all about, like tiresome flies; and then you thought

you were going to hear it again, only you did not, but something quite different, through which, however, the tune kept starting up at certain intervals, to be immediately knocked on the head by some powerful chord for its audacity, until it was finally settled, and appeared no more until the finale. It took a great deal of beating though, for all that, to get rid of it even for a time; and when at last you heard it in conclusion, it seemed to have become quite reckless from its captivity, and darted wildly about in all parts of the piano at once, with such a headstrong audacity, that you no longer wondered at the airs it had given itself in a previous part of the performance. Nor was the foreign gentleman less excited; for, being evidently under the influence of some invisible galvanic battery, he breathed hard and fast, and shrugged his shoulders, and twitched his face and elbows to such a degree, that no one would have been at all surprised to have seen sparks fly off from him in all directions towards the nearest conductors,—the most proximate being the caoutchouc ear-cornet upon which a deaf old lady, in a rather terrific turban, was performing a solo near the pianist.

Great was the applause when he concluded by giving a final spring at all the keys together, and precipitately rushing from the instrument, as if he stood in extreme dread of the consequences likely to result from so savage and unprovoked an attack. But everybody appeared extensively delighted,—whether at the wonderful performance, or because it was over, did not seem so clearly defined; although there was no doubt that somehow or another, these firework harmonies created a sensation.

Art in Australia.

AMONG imports from Australia, Operas and Cantatas have as yet found no place. Nevertheless, the Colony is in no way dependent upon European art when new music is in requisition. A new opera, or musical drama, entitled "The Royal Middy," by R. Génee, was produced at the Melbourne Opera House on the 1st of October last, the following notice of which is an extract from a report in *The Argus* :—

"The cast last night was as follows, viz.:—Don Lamberto, Mr. Charles Turner; Don Januario, Mr. E. Farley; Don Domingos, Mr. Geo. Leopold;

Captain Norberto, Mr. Fisher; Mungo, Mr. Morrison; Fanchetti, Miss Annis Montague; The Queen, Miss Bessie Royal; Donna Antosia, Miss G. Graham. There is much to admire in the music of the "Royal Middy," and there is a great deal that is decidedly objectionable in the libretto. There is a low tone about it, degrading to those who use the lines as to those who listen and laugh at them. We have not read the plot in the original, and do not know whose adaptation is given at the Opera-house, but we think it might be improved upon with ease, and to the great gain of the acceptability of the play. On the other hand, the game of chess which is played with living pieces before the Queen, and with which the second act concludes, is one of the most interesting and prettiest of *tableaux* that have been seen on the stage for a long time, and is accompanied by some very charming music."

The above-mentioned performance was, however, only an off-set to another and still greater event earlier on the same day—viz., the opening of the Melbourne International Exhibition, on which occasion a new cantata was produced, the music by M. Léon Caron and the libretto by J. W. Meaden. The occasion was worthy of a Handel, and it is gratifying to learn that both music and words were well received, and that "the whole performance was a triumph of musical execution."

The Quaver Composition Classes.

A new Postal Class, for beginners, will commence the study of Harmony and Musical Composition in July. All communications respecting the class to be addressed

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CORRESPONDENCE.

SIGHT-SINGING METHODS.

To the Editor of The Quaver.

Dear Sir,—In reply to your correspondent APPOGIATURA, it is sufficient to say that the letters C, D, E, etc., are the standard names of the staff-notation for the different intervals of the diatonic Scale in absolute or fixed pitch. C is always C, and D always D, and notate fixed pitch and interval simultaneously. Consequently, they have been conventionally decided upon long ago as "quite right," i.e. they answer the purpose for which they were invented. Unfortunately, however, the Natural Scale C to C is not artificially raised or lowered on instruments as it should be (and I hope may yet be) when required. Hence transposition and modulation have to be performed by the help of sharps, flats, and naturals in order to reproduce as near as possible the tonality of C to C, when starting from any pitch-degree higher or lower or intermediate. In Nature, however, there is found but One Musical Scale or Ladder, the steps of which may be called C to C, D to D, or I to I as may be decided upon; but the nature or characteristics of which are *ever the same* whatever we may choose to call them, or whatever may be the height (pitch) to which they may be raised. Recognising this essential and fundamental truth, Movable do-ists naturally ask that each step should have a name, and that the name—like all other names—be but the *invariable verbal medium* by which it is henceforward recognised and talked about. "How much preferable," I submit, is this "fixed system of solfa to one which varies the name of each step of the Musical Ladder with every key or modulation," i.e. with every position at which the Ladder may be placed?

As APPOGIATURA has not denied that a Fixed do-ist's method of spelling the musical Scale is precisely as abnormal as spelling the word "solfa-ism" by various inversions of its letters according to the pitch at which it may be pronounced, I propose in the meantime, Mr. Editor, to state briefly a reason or two why I accept the Movable do principle, and reject Fixed do-ism.

1st, because the former principle is in *strict harmony* with the Universal Principle of naming things, i.e. everything thinkable should have a name—a name, if possible, indicative of its nature and that it should be known by that name; while Fixed do-ism is an *unprecedented exception from* and indeed *violation of* that principle. For example, a perfect family consists of at least 3 members viz., father, mother, and child. These are known and recognised in all languages by certain names. But the father is always the father; the mother the mother; and the child, the child—whatever the *position* they may occupy in space, either in the house, at the festive board, or elsewhere; and

universal common sense would surely pronounce it nothing less than "absurd," were a *position fixed for each, from which he or she may not move, without a change and interchange of name*. Again: the Rainbow has seven different colours which are wonderfully analogous in various ways to the seven different tones of the Diatonic Scale. But the first colour is always called "red;" the third, "yellow;" and the fifth, "blue," and no one would tolerate the transposing of these names simply because the Rainbow may happen one day to be midway in the heavens between the horizon and the zenith (like D fixed to the third space of the treble clef), and the next day a degree or two higher or lower.

2nd, I accept the former principle, because it consistently and invariably recognises the important "enlightening fact" that the Diatonic Scale is literally an Acoustic, Melodic, and Harmonic Ladder,—gives each of its steps a distinct name, and never confounds *name and position*. Fixed Do-ism, on the other hand, I reject, because it does not consistently recognise the said "enlightening fact," but continually confounds *name and position*—a principle contrary to all true nomenclature.

Lastly, I accept the former principle because it is theoretically correct and practically superior; while I reject the latter, because it is theoretically false and practically inferior, as the statistics of Sight-singing will show.

I am,

Yours respectfully,
ENQUIRER.

Sir,—Your correspondent APPOGIATURA is evidently wandering in gross darkness, and, by mixing up two things which ought to be carefully kept apart, is either deluding himself or intentionally obfuscating unwary readers. I cannot in charity suppose the latter to be the case, and therefore conclude that the teachings of Fixed do-ism have, as I know they often do, tended to befog and bewilder him. The two things which APPOGIATURA so innocently mixes up are the *stave-names* and the *scale-names*: this conglomeration of ideas crops up in his reply to ENQUIRER's clever exposure of the absurdity of Fixed do-ism. But as ENQUIRER is no doubt able and willing to defend his position, I shall leave this point in his hands.

The confusion of ideas, however, reaches a climax in the last paragraph of APPOGIATURA's letter. He says: "On our system, we know at once the name of every note" (here he evidently refers to the *stave-name*); "but on the Movable, you must consult the signature—possibly the accidentals also—before you can name a single note" (here he as evidently means the *scale-name*). But what are the facts of the case? The simple fact is that *stave-names* are ascertained as easily one way as the other: the only difference is, we use the usual C,D,

E, etc., while Fixed do degrades the solfa to this menial office. On the other hand, the *scale-names* are only ascertainable on consulting the signature, and this operation is as necessary to the Fixed do-ist as to us, for the only difference is that when the Fixed do-ist has ascertained whether a note symbolizes the 1st, 2nd, or other degree of the scale he has no vocable name by which to sing it! In fact, so great is the "simplicity" of the Fixed do, many a pupil has attended a course of instruction on this system without discovering that the Scale exists and remains the same whether pitched in a high key or a low. It certainly appears to me that a little more of this kind of simplicity would save a pupil the trouble of ever becoming a sight-singer! I am inclined to suspect too that APOGIATURA is one of the unfortunate victims of this system, which strains at a gnat and swallows a camel—strains at a gnat by continually solfa-ing the *scale-names*, and swallowing a camel by neglecting the infinitely more important facts which the *scale-names* typify. I should recommend APOGIATURA to read his Quaver more carefully, to endeavour to master the rudimentary truths above mentioned, and then defend the Fixed do if he can.

Yours obediently,

SCRUTATOR.

MONTHLY NOTES.

THE nett profits on the recent Leeds Musical Festival amount to £2,371, and it is anticipated that the committee will divide nearly the whole of this sum among the local medical charities.

The Photophone, a recent invention belonging to the same family as the telephone and the microphone, produces sounds by the action of light. At a lecture, delivered by Mr. W. H. Prece at the Great George Street Institution in December last, its practical utility was demonstrated by numerous experiments. Intermittent beams of sunlight were caused to fall on a selenium cell, and the rapid vibrations of the rays produced sounds in one of Edison's telephones, these sounds being audible at some distance: Professor Graham Bell stated that he had spoken through his photophone to a distance of 230 yards with perfect distinctness. Professor Tyndall and others who were present stated their belief that selenium was not the only substance from which similar results were obtainable.

At Brighton, arrangements are being made for a great musical festival to be held on Sept. 6 and 7. About 5,000 performers are expected, including several French choral societies. The following gentlemen with others have identified themselves with the project: M.M. Gounod and Chailomel Laour, the Mayors of Brussels and Brighton, Mr. Holland, M.P., Mr. Marriott, M.P., Dr. Macfarren,

Sir Julius Benedict, Mr. Kuhe, Mr. A. Sullivan, and Mr. Ganz. Mr. C. de la Grave is secretary to the committee of organisation.

Mr. Kuhe's annual musical festival at Brighton will commence on Feb. 16, and will extend over four days.

Mr. E. A. Sothorn, the comedian, best known as the inimitable impersonator of "Lord Dundreary," died on Jan. 20th, in his 67th year.

The College of Organists has inaugurated a conference of organists, organ-builders, etc., with a view to securing uniformity in the arrangement of stops, construction, and general plan of this instrument—a sensible proceeding necessitated by modern mechanical improvements and the nature of a modern organist's work.

A lady correspondent in a Birmingham Weekly contributes the following: "I am told that Mr. Meybrick (Mr. Stephen Adams) received £1,000 in royalties for his popular song, 'Nancy Lee.' He has just been composing another—to the construction of which I have been an unwilling witness—for I happen to have a friend into whose room every sound of Mr. Meybrick's piano enters. None but the initiated can realize what it is to 'make up' a lady, a picture, a book, or a song; nor what agonies are suffered by all concerned in the process."

A Leipzig musician has brought out a double bass of a novel construction. It has five strings, and its downward compass extends to C, instead of E as in the ordinary instruments.

The Sacred Harmonic Society commenced its 49th season on Dec. 3rd, by a performance at St. James's Hall, to which locality it has removed from Exeter Hall. The principal pieces given were Beethoven's Mass in C, Mendelssohn's *Lauda Zion*, and the same composer's *Christus*. As the chorus is reduced to 200, and the band to 75, Sir M. Costa has been enabled thoroughly to weed his forces.

Sullivan's *The Martyr of Antioch* will be performed this month by the Sacred Harmonic Society; in March, by the Albert Hall Choral Society; and in April, at St. James's Hall, under the direction of Mr. Faulkner Leigh.

Mr. Sims Reeves gives a ballad concert at St. James's Hall on Feb. 8th.

A series of organ recitals is being given at the Holborn Town Hall, London. The first of them took place on Jan. 18: Mr. E. H. Turpin was the organist.

On account of the illness of Dr. Hullah, Mr. W. A. Barrett has officiated as Inspector of Music during the last three months.

The academical year at Trinity College, London, is now divided into three terms of twelve weeks each, instead of four terms of ten weeks each as formerly—viz., Lent term, January 17th to April 9th; Trinity term, May 2nd to July 23d; Michaelmas term, September 20th to December 17th.



Sweet 'tis to sing when hearts are glad, Song is the voice of glad - ness.

MUSICAL PUBLICATIONS AND TEACHING APPARATUS CONNECTED WITH The Letter-note Singing Method.

A Graduated Course of Elementary Instruction in Singing, by David Colville and George Bentley. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Pupil's Handbook. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Letter-note Singing Method, Elementary Division. A course of elementary instruction in singing, by David Colville: in this course the notes are lettered throughout. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Choral Guide. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

The Junior Course. A course of elementary practice in singing, by David Colville. Arranged for two trebles with *ad lib.* bass, and suitable for schools or junior classes. In penny numbers.

The Choral Primer. A course of elementary training by David Colville. In this course the notes are lettered throughout. Price sixpence, in wrapper or in penny numbers.

The Elementary Singing Master. A course of elementary training by David Colville. In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s.6d., in wrapper, 1s.

The Elementary Singing School. Containing the Songs, Exercises and Diagrams in the above course, published separately. In two parts, price 3d. each.

Penny Educators, the notes lettered throughout. These are educational numbers of Choral Harmony, each of which illustrates a given subject: they may be used to supplement the larger works, or will themselves provide outline Courses of Instruction. The following are already published: Choral Harmony No. 110, Practice in Simple Time; No. 111, Triplets and Compound Time; Nos. 113 and 114, Modulation. Other numbers are in preparation.

Fourteen Glee for Men's Voices. In wrapper, price 4d.

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First Steps in Musical Composition. Now appearing in THE QUAVER.

Twelve Reasons for Learning to Sing at Sight. A leaflet for gratuitous distribution, price 6d. per hundred, or 1d. per dozen.

Pupil's Certificates of Proficiency. All teachers of the Letter-note Method are urged to use the certificate in their classes as a test and stimulus: blank certificates, 10d. per dozen, post free. Choral Harmony No. 163 contains the Examination Paper for the Elementary Certificate.

Charts and Diagrams. Printed on cardboard, one penny each: 1, The Scale, with the tonality of the sounds; 2, Time Table and Time Names; 3, Modulation Table; 4, The Minor Mode, with the tonality of the sounds.

Wall Sheets, containing a diagram of the Scale. *In preparation.*

In tonators, 3s.6d. and upwards. A musical instrument, and pattern of tune for teacher or pupil.

The Transposition Index. A card with a movable index, useful for the purpose of explaining the theory of keys, transposition, modulation, &c. Price 6d.

Training Books for use in connection with any method of instruction. Colville's "Elementary Course," price in cloth, 1s.3d.; in wrapper, two parts 4d. each. "Elementary Practice," same prices.

The Quaver, with which is published CHORAL HARMONY, a monthly musical journal, price one penny, including from four to eight pages of part-music.

Choral Harmony, a collection of part-music, in penny numbers, of which about 150 are at present issued. Each number contains from four to eight pages, printed either in letter-note or in ordinary notation. Lists of contents on application.

Choral Harmony in Shilling Parts. Part I. contains Nos. 1 to 16; Part II., Nos. 17 to 34; Part III., Nos. 35 to 50.

Choral Harmony in Volumes. Vol. I., containing Nos. 1 to 50, and Vol. II., containing Nos. 51 to 100, bound in cloth, price 4s. each.

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For Christmas and New Year. Choral Harmony, Nos. 7, 11, 78, 97, 126, 127, 128, 135, 148, 156, 157, 162, 174, etc.

London: F. Pitman, 20, Paternoster Row. Edinburgh: Johnstone, Hunter & Co.



The Junior Course, No. 2.

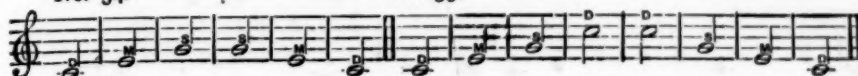
LESSON IV.

The Chord of Do, Minims.

[See "The Letter-note Singing Method," pages 8 and 10.]

No. 34.

No. 35.



No. 36.

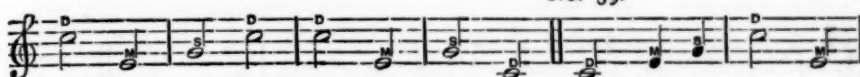
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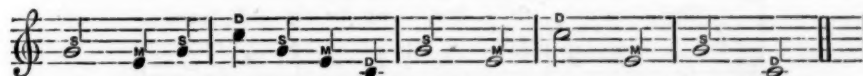
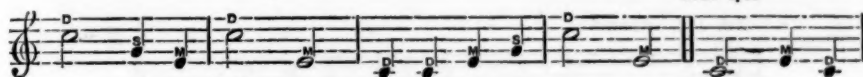
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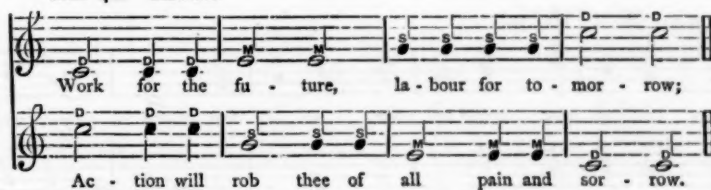
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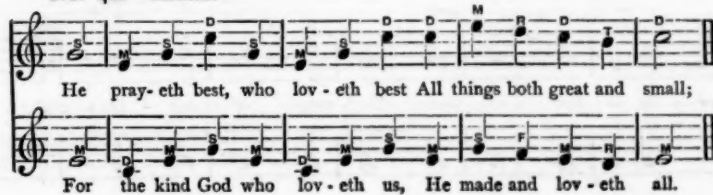
No. 40.

*When Exercises 36 to 40 have been thoroughly practised they may be sung continuously throughout.*

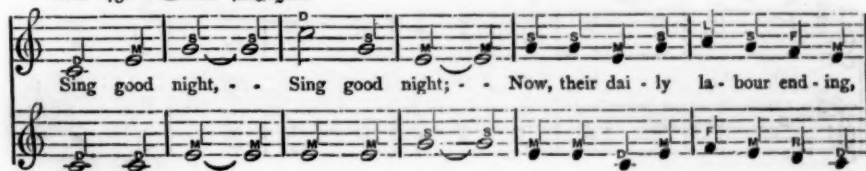
No. 41. Round.



No. 42. Round.



No. 43. Good Night.



Sons of toil are homeward wending. Sing good night, Sing good night.

LESSON V.

The Chord of Do. Semibreves.

[See "The Letter-note Singing Method," pages 8 and 16.]

No. 44.

No. 45. *Round.*

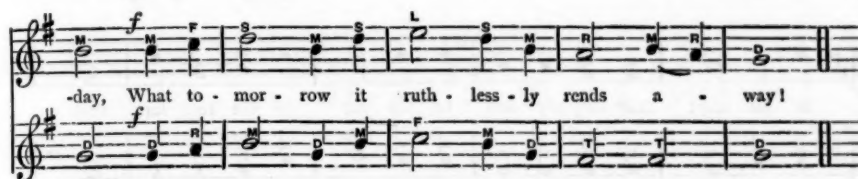
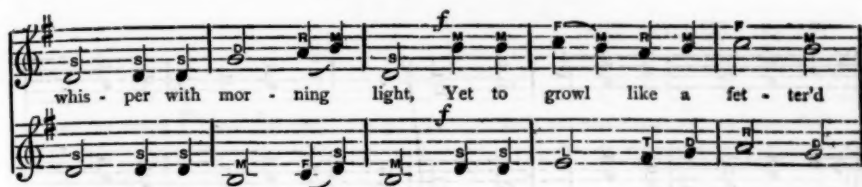
Kind - ness and wis - dom, mo - des - ty and grace,
More beau-teous are than beau-ties of the face.

No. 46. *The Wind.*

Strange that the wind should be left so free, To play with a
flow - er, or tear a tree; To range or ram - ble where'er it
will, And as it lists to be fierce or still; Gent - ly to

No. 2. *Price One Penny.*

The Junior Course



LESSON VI.

The Chord of Sol, Semibreves.

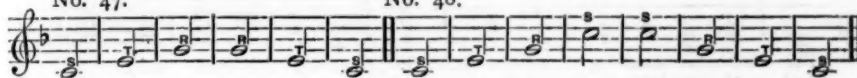
[See "The Letter-note Singing Method," pages 8 and 18.]

Exercises 47 to 53 are the counterparts of Nos. 34 to 40, being the same degrees of the Scale but in a different key. It is recommended that the latter be thoroughly practised before commencing this lesson.

When Exercises 49 to 53 have been thoroughly practised they may be sung continuously throughout.

No. 47.

No. 48.



No. 49.

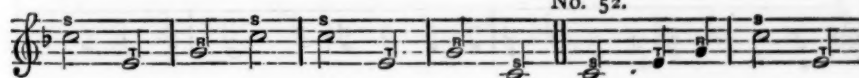
No. 50.



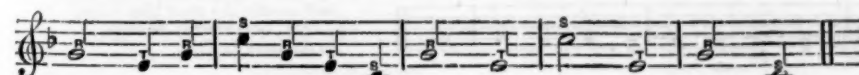
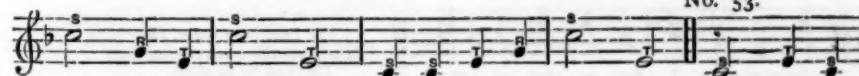
No. 51.



No. 52.



No. 53.



Letter-note Method.

No. 2. Price One Penny.

No. 54. *Tit for Tat.*

Chil-dren, as we some-times see, Don't a - gree; They fall out, I grieve to say,
In their hours of play. One of-fends, and soon we learn He's of - fen-ded
in his turn; And they say that tit for tat Is the rule for that.

Children, why such anger show?
Don't you know,
You should not this rule obey?
There's a better way.
If each should in turn offend,
Then would quarrels never end:
There's a better way than that,
Or than tit for tat.

Though it may have been unkind,
Never mind:
You should bear a little pain,
So be friends again.
Those who in this world would live
Must forget, and must forgive;
Bear these trifles like a man,—
It's the better plan.

No. 55. *May-day.*

The flow'rs are bloom-ing ev - 'ry-where, On ev - 'ry hill and dell; The
And oh, how beau - ti - ful they are, How sweet-ly too they smell. The
lit - tle birds they dance a - long, And look so glad and gay, I love to hear their
plea-sant song, I feel as glad as they.

The young lambs bleat and frisk about,
The bees hum round their hive,
The butterflies are coming out,
'Tis good to be alive.
See yonder bird spreads out its wings,
And mounts the clear blue skies;
And hark, how merrily he sings,
As far away he flies.

LESSON VII.

The Chord of Sol. Semibreves.

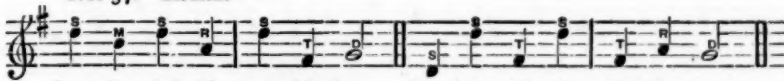
[See "The Letter-note Singing Method," pages 8 and 13.]

Exercise 56 is the counterpart of No. 44, being the same degrees of the Scale but in a different key. It is recommended that the latter be thoroughly practised before commencing this lesson.

No. 56.

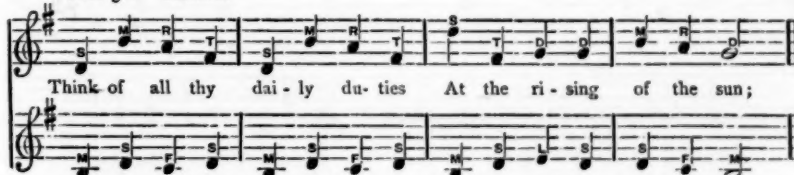


No. 57. Round.



Store thy mind with use - ful facts, Spend thy life in kind - ly acts.

No. 58. Round.



Think of all thy dai - ly du - ties At the ri - sing of the sun;

And, when the bright orb is set - ting. Ask thy - self what thou hast done.

No. 59. Life.



Ri - ver, ri - ver, lit - tle ri - ver, Bright you spar - kle on your way, O'er the yel - low



peb - bles dan - cing, Thro' the flow'rs and fo - liage glan - cing, Like a child at play.

River, river, swelling river,
On you rush, o'er rough and smooth,
Louder, faster, brawling, leaping
Over rocks, by rose-banks sweeping
Like impetuous youth.

River, river, brimming river,
Broad and deep, and still as Time;
Seeming still—yet still in motion,
Tending onward to the ocean,
Just like mortal prime.

Letter-note Method.

River, river, rapid river,
Swifter now you slip away;
Swift and silent as an arrow;
Through a channel dark and narrow,
Like life's closing day.

River, river, headlong river,
Down you dash into the sea;
Sea that line hath never sounded,
Sea that voyage never rounded,
Like eternity.

No. 2. Price One Penny.

LESSON VIII.

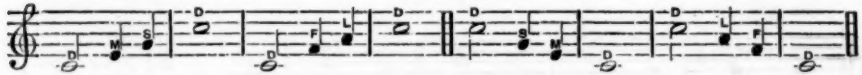
The Chord of Fa.

[See "The Letter-note Singing Method," page 9.]

Exercises 62 to 68 are the counterparts of Nos. 34 to 40, being the same degrees of the Stave but in a different key. It is recommended that the latter be thoroughly practised before commencing this lesson.

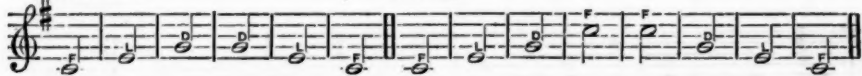
No. 60.

No. 61.



No. 62.

No. 63.



No. 64.

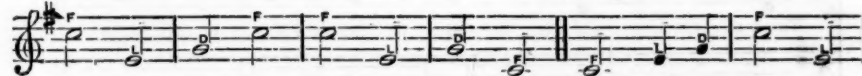
No. 65.



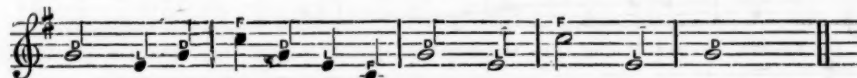
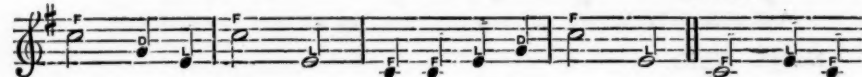
No. 66.



No. 67.



No. 68.

*When Exercises 64 to 68 have been thoroughly practised they may be sung continuously throughout.*

No. 69. Round.

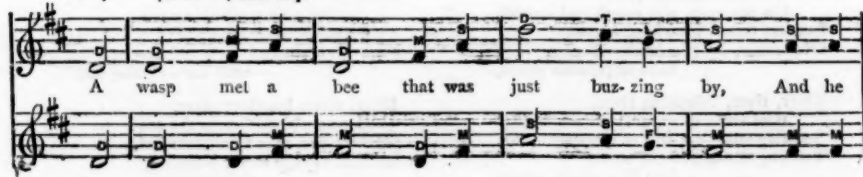


Re - turn not e - vil when thy foes as - sail,

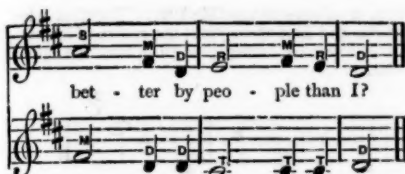
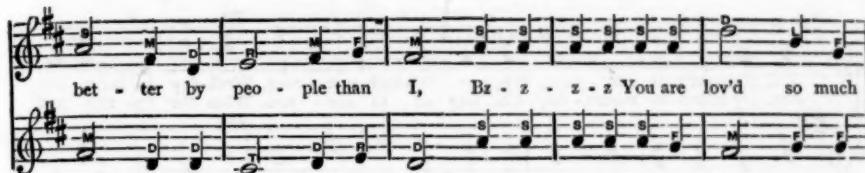
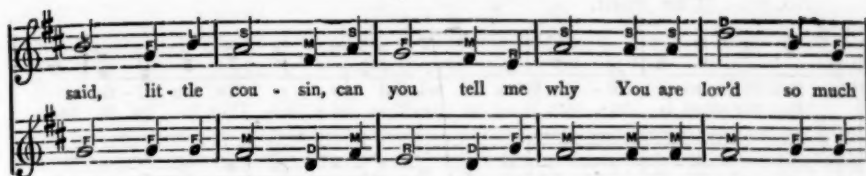


So o - ver self and them thou shalt pre - vail.

No. 70. The Wasp.



A wasp met a bee that was just buz-zing by, And he



My back shines as bright and as yellow as gold,
And my shape is most elegant too, to behold.
And yet nobody likes me for that, I am told.

Bz. And yet, &c.

Ah! cousin, the bee said, 'tis all very true,
But were I ev'n half as much mischief to do,
Then I'm sure they would love me no better than you.

Bz. Then I'm, &c.

You have a fine shape and a delicate wing,
And they say you are handsome, but then there's
one thing
They can never put up with, and that is your sting.
Bz. They can, &c.

My coat is quite homely and plain, as you see,
But yet no one is angry, or scolding with me,
Just because I'm a humble and innocent bee.

Bz. Just because, &c.

From this little story, let people beware,
For if like the cross wasp, they too, ill-natur'd are,
They will never be lov'd, tho' they're ever so fair.

Bz. They will, &c.

LESSON IX.

The Chord of Fa, Semibreves.

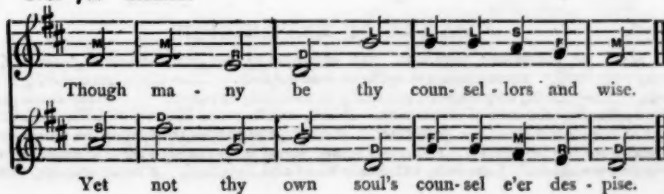
[See "The Letter-note Singing Method," pages 8 and 10.]

Exercise 71 is the counterpart of No. 44, being the same degrees of the Staff but in a different key. It is recommended that the latter be thoroughly practised before commencing this lesson.

No. 71.



No. 72. Round.



note Method.

No. 2. Price One Penny.

No. 73. **The Bell.**

Bell, thy sound is mer - ry, When the bri - dal par - ty To the al - tar wend;
 Bell, thy sound is lul - ling, When at eve thou cal - lest, Time to go to bed.

Bell, thy sound is so - lemn, When on Sab - bath mor - ning, Week-day la - bours end.
 Bell, thy sound is mourn - ful, Cal - ling us to sor - row, When the spi - rit's fled.

The two following exercises may be introduced at this stage, or as soon as possible later. Together with Nos. 35, 48, 60, and 61 they should be committed to memory, and used throughout the course of lessons. The only interval likely to trouble the pupil is $\frac{5}{4}$, and in order to ensure its being taken in tune the upper do might at first be lightly touched between the two sounds.

No. 74.

No. 75.

No. 76.

NAMES OF THE NOTES. CLEFS.

G A B C D E F G A B C D E F G A B C D E F G

No. 77.

KEY SIGNATURES.

Key G. D. A. E. B. F sharp. C sharp.

Key C. F. B flat. E flat. A flat. D flat. G flat. C flat.

No. 78.

MARKS OF EXPRESSION.

p, piano, soft. *pp*, pianissimo, very soft. *mp*, mezzo-piano, not quite so soft as *piano*. *f*, forte, loud. *ff*, fortissimo, very loud. *mezzo-forte*, not quite so loud as *forte*. *Cres.*, crescendo, gradually increasing in power. *Dim.*, diminuendo, gradually diminishing in power. *Rit.*, ritardando, slower. *Ral.*, rallentando, slackening the rate of movement. *Accel.*, accelerando, faster. *Ad lib.*, ad libitum, the rate of movement at the discretion of the performer. *A tempo*, the proper time again to be observed. *D.C.*, da capo, repeat from the beginning. *D.S.*, dal segno, repeat from the sign S . C pause, or dwell. $>$ or A , with force and emphasis. staccato , extremely short and detached. mezzo-staccato , half staccato.

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